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ABSTRACT

This study discusses methods for integrating aural-oral instruction in grammar and usage within the total program of junior and senior high school English. The fundamental purpose of this method is to teach students speaking nonstandard English dialects the why, how, and when of using a second dialect. The study discusses (1) a definition of aural-oral instruction; (2) a diagnosis of student needs in usage; (3) the student's and teacher's preparation for this form of instruction; (4) sample pattern practices in this method; (5) ways to integrate this method into the total English program; (6) role playing; (7) choral reading; (8) literature and the aural-oral method; (9) composition and the aural-oral method; (10) mechanics and spelling; and (11) tests and grading. Also included are a bibliography and three appendixes consisting of a checklist for daily pattern practice, sample student journal entries, and test assignments. (Author/DI)

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# THE AURAL-ORAL METHOD OF TEACHING USAGE IN THE TOTAL ENGLISH PROGRAM

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# PREFACE

This book grew from the work of fifteen teachers who introduced the aural-oral technique of teaching usage in New Orleans Public Schools during the 1968-69 session after a summer workshop. These teachers were visited by over 100 of their peers, and the result was an increased interest not only in the aural-oral method, but in a language-centered approach to the English program in general.

The fifteen participating teachers urged the English supervisor and consultants to explore further the possibilities of integrating the aural-oral method more strongly with other aspects of the English program. Of course, the profession has long been aware that the tripod of literature, composition, and grammar is an inaccurate metaphor, because the legs of the tripod do not really meet at the top. More often the components of the English program stand apart like three staves in a field, except for the telepathic communication that we hope, or imagine, to take place between them, despite the evidence to the contrary presented by research. The teachers in the aural-oral program wanted, and assisted in developing, more meaningful links between the aural-oral method and the rest of the English program.

This book, then, explains the aural-oral technique, dealing candidly with some of its problems and offering concrete suggestions about how to carry it out skillfully. After this it brings the method into relationship with other aspects of the English program. No attempt could be made in a book of this scope to define and delineate the overall English program in detail; but it should be clear that the activities and techniques recommended in this

book are rooted in a language-centered conception of the English program and that the methodology is behaviorally oriented.

Originally prepared for use by teachers in New Orleans Public Schools, The Aural-Oral Method of Teaching Usage in the Total English Program is written with the teacher in mind. Virtually everything in this book is within the reach of the average classroom teacher, who is assumed to be working under conditions that are far less than ideal. While the book is not overflowing with startling innovations, it brings within the covers of a single volume aspects of aural-oral technique that have never been brought together before -- diagnosis, self-preparation, student preparation, testing and grading, and numerous approaches to unifying the English program through related language activities.

It is our hope that this book will help interested teachers to refine their skills in executing pattern practices and that it will provide a broader context for effective use of aural-oral techniques.

## WHAT IS AURAL-ORAL INSTRUCTION?

In recent years English teachers have become increasingly aware of the need for new approaches to teaching grammar and usage. The insights of the new grammarians, structural and transformational, have shaken the foundations of grammatical theory. At the level of practice, teachers have been faced with the conclusion that over several generations traditional approaches have not brought about significant changes in the language habits of most of the students who are most in need of help -- namely, those whose native dialects are markedly different from the prestige dialect in our society.

The aural-oral approach to teaching usage begins with the simple and plausible notion that language is basically a matter of listening and talking. The student cannot utter, much less write about, what he has not really heard. If his ear has not been trained to discriminate between certain sounds, if his environment has not consistently provided him with models of standard speech, we are not likely to effect changes in his linguistic behavior through abstract analysis of grammar, traditional or new. We need to bring standard pronunciation to the tip of his tongue and bring standard usage close to the threshold of his consciousness. The analytical approach -- parts of speech, gerunds, participles, kinds of clauses, and the like -- simply has not proved to have strong carryover value in student speaking and writing.

Aural-oral instruction is a method of teaching usage that depends on the student's native ability to under-

stand grammar intuitively rather than through analytical means. Its basic assumptions, many of which have met the test of research, include the following:

(1) Students can be taught to "hear" and reproduce patterns of syntax, usage, and pronunciation without reference to the technical terminology of formal grammar. (They can learn to say "I did it" instead of "I done it" without learning about the principal parts of verbs.)

(2) Students can develop two or more sets of language habits, and in any particular social situation they can learn to call up the appropriate language habits for that situation. (They might use "I done it" if it is accepted language in the home and peer group but shift to "I did it" in the school or work situation.)

The implications of these assumptions are striking. Aural-oral instruction implies that problems of non-standard dialect can be met at a behavioral level, without introducing analytical machinery that is often outside of the intellectual range of junior and senior high school students. It stresses the notion, now an axiom among linguists, that the criterion for "correctness" in oral communication is appropriateness

to one's audience, not conformity to a single, unchanging standard of usage. Its goal is linguistic flexibility in a variety of social situations, not mastery of grammatical concepts or memorization of the rules that may invariably produce the King's English.

Students learn standard usage in aural-oral instruction mainly through patterned drills, often called pattern practices. The teacher, having selected pattern practices that deal with his students' deviations from standard English provides oral models for the students' responses. The teachers must also provide opportunities for students to apply their newly acquired language habits -- mock job interviews, telephone inquiries, and other role-playing activities. The rest of this bulletin presents in considerable detail approaches and procedures for carrying out an effective aural-oral program.

Texts Recommended for use in the Aural-Oral Program[1]

Taylor, Grant. Mastering Spoken English (Workbook I). New York: McGraw-Hill Book Co., 1965. $2.95.

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[1] One copy per teacher recommended; students do not have copies of aural-oral texts.

Taylor, Grant. Practicing American English. New York: McGraw-Hill Book Co., 1960. $2.95.

Lado, Robert and C. C. Fries. English Sentence Pattern. Ann Arbor, Michigan: University of Michigan Press, 1958. $2.25

Lado, Robert and C. C. Fries. English Pattern Practices. Ann Arbor, Michigan: University of Michigan, 1958. $2.25.

Trager, Edith and Sara Cook Henderson. Pronunciation Drills. Washington, D.C.: English Language Services, Inc., 1956 $2.25.

## DIAGNOSING STUDENT NEEDS IN USAGE

First, the teacher must become thoroughly acqainted with the types and locations of pattern practices in his resource books. The books used in the aural-oral program are to be viewed as encyclopedic rather than programmed and sequential. They were originally written for non-English-speaking persons;[2] therefore, some exercises will not be applicable to native speakers' needs. Such exercises which are obviously irrelevant (for example, the dialogues in Mastering Spoken English and lessons on the names of common objects in Practicing American English as well as those lessons based on the charts in English Sentence Patterns) should be ignored. The teacher can discover which exercises to use by examining the language habits of his students.

To determine the nature of the student's language needs, it is necessary to call upon a variety of diagnostic methods. If the teacher has been in the school for a year or

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2 A survey of available materials prepared for native speakers resulted in the conclusion that the materials for foreign-language speakers are more flexible, inclusive, and linguistically sound. As it will be seen, teachers can select from and adopt these materials to meet the needs of their students.

more, a good first step might be to jot down common non-standard usages and pronunciation that he has heard in the student population. Other teachers could be consulted to expand the list.

More structured diagnosis should be carried out before beginning aural-oral instruction. Two workable approaches to diagnosis are suggested. The first technique is aimed at eliciting open-ended responses from students for the teacher to analyze. The second consists of structured exercises aimed at determining whether a given group of students shares several deviations in usage and pronunciation commonly found in non-standard dialects of English.

## An Open-Ended Approach: the Picture Exercise

In the open-ended exercise the teacher encourages a spontaneous flow of talk from the students (preferably on an individual basis) in order to observe and note any non-standard pronunciations and usages that might arise. Non-standard elements most frequently noted are those that will become the object of later aural-oral pattern practices. If a tape recorder is available in the school, student talk should be taped so that a more careful analysis can follow. The tapes can be saved and compared with the results of similar exercises at the end of the year as a partial index of student progress.

A simple and flexible picture exercise would involve each student finding a picture in a popular magazine (back issues of Life, Ebony, Scope and New Orleans are good sources) that he will talk about informally with the teacher or before the class. The teacher might tell the student to describe it so that a person who is not looking at it would get a good idea of what is in it. The student is then allowed to talk freely about the picture. If he runs out of things to say, the teacher might ask simple leading questions that are designed to stimulate imaginative open-ended responses, rather than simple yes-no answers.

("What would you do if you had a car like the one in the picture?" "How do you picture the inside of that tall building in the background?")

If magazines cannot be borrowed from the library, the teacher can bring in newspapers or magazines of his own. Again, the exercise will be especially popular if students talk individually with the teacher and are allowed to speak into a tape recorder and hear a replay of their own voices later. The picture exercise is a valuable tool not only for diagnosis but for developing student self-confidence in oral communication.

## Paper and Pencil Test: Usage Deviations

The following test[3] may be used at the beginning of the year to identify specific usage problems and again at the end to test for improvement. For example sentences 1, 5, 7, 8, 10, 12, and 19 include various forms of the verb "to be." Sentences 2, 6, 11, and 13 contain third person singular verbs. The possessive case is included in sentences 3, 4, and 14, and the other common non-standard usages are tested in other sentences. Since this by no means exhausts the kinds of usage problems found among students, the teacher is urged to add further test sentences that reflect possible deviations from standard usage peculiar to the students in his area.

Instructions to the Students:

> This is a pre-test or oral English usage. You won't receive a grade for this test because its purpose is to find out what you already know before we start studying any grammar.

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[3] Adapted from Business Speech with the permission of Adult Education Center, St. Mary's Dominican College.

In this test you will hear a number of sentences. Some of them are correct to use when you are speaking formal English. Some of them are incorrect when you are speaking formal English. I will read each sentence twice. You must judge whether or not the sentence sounds like correct formal English. If it does, write "yes" on your paper. If it does not sound like correct formal English, write "no" on your paper.

For example, if you hear: <u>They flown here yesterday by jet,</u> you should write "no," because in using formal English it would be correct to say <u>They flew here yesterday by jet.</u> If you have any questions, raise your hand. We will now begin the test.

1. Was you able to walk to the corner?
2. The tea tastes bitter.
3. Did you see Mary new dress?
4. Those are the children's books.
5. There are ten horses in the race.
6. He don't seem to understand the question.
7. Isn't those your shoes?
8. There's four men waiting on the porch.
9. I brush my teeths every night.
10. We wasn't the only ones late.
11. Do he look like his mother or his father?
12. He be talking and chewing gum in church every Sunday.

13. That young boy have the same name as his uncle.
14. We can go over to that old lady house.
15. Those boots are for the mens.
16. Losing his money was the baddest luck of all.
17. He's the onliest student who didn't go with us.
18. I haven't seen no grocery in this neighborhood.
19. John and Eddie was good friends in the Army.
20-25 Additional teacher-made sentences.

Oral Test of Stress, Pronunciation, and Articulation[4]

I. This test should be read aloud by each student (or at least by a large random sampling of students) to identify possible deviations from standard pronunciation and stress. The teacher should add to the list original sentences that reflect possible deviations peculiar to the students in his area. The deviations typically found in the sentences below are listed under the heading: Deviations (I).

1. The president's address was on television yesterday.
2. A small girl was once drowned in a similar accident.

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[4] Adapted from Business Speech with the permission of Adult Education Center, St. Mary's Dominican College.

3. The chimney and the cement column are cracked.
4. Tuesday the athlete gave pictures to the children.
5. I often get fourteen books from the library.
6. I have the statistics on Texas oil wells.
7. The police asked if we had seen a red car on the corner.
8. Did you know that this church almost burned down?

9.-12. Additional teacher-made sentences.

Deviations (I):

1. emphasis on last syllable as well as first in "president" (pres'i dent')
   omission of second syllable in "president" (pres dent)
   emphasis on first syllable in "address" (ad'dress)
   pronunciation of "yesterday" as "yestiddy"

2. pronunciation of "girl" as "goil"
   pronunciation of "drowned" as "drowneded"
   pronunciation of "once" as "wunst"
   pronunciation of "similar" as "simular"

3. pronunciation of "chimney" as "chimley"
   pronunciation of "column" as "colyum"
   emphasis on first syllable in "cement" (ce'ment)

4. pronunciation of "Tuesday" as "Toosday"
   pronunciation of "athlete" as "athalete"
   pronunciation of "pictures" as "pitchers"
   pronunciation of "children" as "chillun" or "chirrun"

5. sounding out of silent "t" in "often"
   pronunciation of "fourteen" as "fo-teen"
   pronunciation of "library" as "liberry"

6. pronunciation of "statistics" as "stastistics"

inability to say "statistics" without stammering
pronunciation of "oil" as "erl"

7. emphasis on first syllable of "police" (pó lice)
pronunciation of "asked" as "axed"
pronunciation of "red" as "raid"
pronunciation of "corner" as "cornder"

8. pronunciation of "Did you" as "Did ja" or "Did ya"
pronunciation of "that" as "dat"
pronunciation of "this" as "dis"
pronunciation of "church" as "choich"
pronunciation of "burned" as "boined" or "boint"

II. Instructions for this test are identical to those given in section I.

Typical deviations are listed under the heading: Deviations II.

1. Who told you?
2. What was the point?
3. The earth is round.
4. My head hurts.
5. It's for you.
6. They asked for us.
7. I don't think so.
8. That silk is smooth.
9. Go with him.
10. I will ask for you.
11. He hurt himself.
12. Put out the trash.
13. He lost his wallet.
14. The film was in color.
15. You didn't feel well.
16. My mother is old.
17. He left home when he was seventeen.
18. The lists are very long.
19. The desks have arrived.
20. When is your birthday?
21. Take another piece of cake.
22. Where are you going?
23. Let me know when you're through.

24.-26. Additional teacher-made sentences

Typical Deviations (II)

1. toll for told
2. pernt for point
3. eart (or: oith, oit) for earth
4. haid for head
5. fer for for
6. axed (or: ast) for asked
7. doan for don't
8. smood for smooth
9. wit' (or: wif) for with
10. ax for ask
11. hisself (or: heself) for himself
12. duh for the
13. loss for lost
14. fillum for film
15. diddent for didn't
16. mudder for mother
17. lef' for left
18. lisses (or: list) for lists
19. desses for desks
20. boitday (or: bertday) for birthday
21. anudder for another
22. goin' for going
23. troo for through

Caution should be taken with regard to evaluation of the results of these tests. Often students will utilize standard pronunciation when reading aloud, but will use non-standard when talking spontaneously, even in formal situations. Let your ear tell you, for example, whether your students who might read "going" perfectly well (i.e., without dropping the g) actually have mastered the final ing form in their comments during class discussion or in formal role-playing situations.

Finally, it should be noted that a few articulation and pronunciation problems are isolated cases which are not symptomatic of a larger problem. For instance, "film" and "statistics" are one-shot errors, since there is not a wide range of words in our language that present the same pronunciation difficulties as these two words. On the other hand, the voiced th in "this" and "that" appears in numerous other words like "these," "those," "another," "brother," etc. The teacher should group together words that exemplify the same pronunciation problem and create sentences for oral practice. (Ex. This is another one of those bothersome brothers of mine.)

## SELF-PREPARATION AND STUDENT PREPARATION

At this point the following progress has been made:

1. The teacher is thoroughly familiar with the contents of the resource books.

2. He has the results of several diagnostic activities, including open-ended talk and structured tests.

The teacher must decide which of the many deviations identified will be treated first, and he must locate the appropriate exercises in more than one resource book. For instance, if non-standard uses of "do," "does," and "did" were observed, and the teacher could group together such exercises as Mastering Spoken English, drills 3-8 and drill 31; Practicing American English, drill 274; and English Sentence Patterns, lesson 2, page 15. Another group of exercises could concern the use of "be," as in Mastering Spoken English, drills #10 and 11 and Practicing American English, drill #342.

The teacher should also consider which of his students' non-standard usages are really strong social markers. For instance, "dis" for "this" and "he done it" for "he did it" are likely to be detrimental to the person who uses them in formal social situations whereas "who" for "whom," "will" for "shall," "can" for "may," and other marginal usages are little noticed today, even among professional people and in written expression. The latter distinctions need

not be attacked, for they are fast disappearing from the catalogue of "don'ts" in the prestige dialect.

In addition to identifying and locating the relevant exercises, the teacher must familiarize himself with the instructor's role and the student's response in each exercise. Some practice with oral drills is advisable before they are tried with a class. To achieve the proper cadence and prevent faltering and hesitant directions, the teacher might practice at home with someone taking the student's part or practice at school with another teacher taking the student's role. Another reason for advance preview of exercises is to get an initial idea of approximately how much time it takes to complete a single exercise. (The time will vary with the difficulty of the exercise and the flexibility of the students.)

It is important that the teacher make a firm commitment to the aural-oral technique and a clean break from inherited instructional methods. He must make a conscious effort to follow through thoroughly with the new approach to grammar, avoiding activities such as naming parts of speech and their functions in the sentence. He must avoid such analytical approaches as diagramming, but instead help the students to speak and write clear, concise standard English by constructing his program of pattern practices and related activities so that the program will be appropriate to the abilities of his students but also tailored to individual needs. As stated earlier, understanding grammatical terminology does not assure fluency of expression. Just as one learns to write by writing, so does one learn to speak by speaking under the direction of a model of standard English speech. In both

instances, directed practice is essential. In summary, aural-oral instruction takes the place of traditional grammar teaching rather than existing as an adjunct to traditional grammar.

Careful plans should be made for the initial presentation of the aural-oral program to the students. The teacher should explain briefly how the new method will be largely oral, differing from the application of concepts that the students have experienced in the past. He should explain what he will be trying to do with the class and how these goals might be achieved.

It is essential that the teacher explain the advantages and the desirability of mastering several dialects for use in various situations. As suggested earlier, he should stress that no usage is in itself "right" or "wrong" but that language is appropriate or inappropriate, depending on when and where it is used. It will be seen that the concept of appropriateness is reinforced throughout the program, along with the notion that acquisition of a standard English dialect is one means (though certainly not the only one) of achieving social and economic mobility. The latter point can be a powerful spur to student participation, for the student who sees the relationship between standard English and personal advancement will feel that acquisition of a second dialect is worth the effort that he must exert.

Dr. Charles Hurst has called the aural-oral method a "success strategy." The student, liberated from the heady analysis that has frustrated him in the past, can achieve success

in this program of study if he plays the language game conscientiously with the teacher. This expectation of success serves as a motivational factor throughout the program, and there is considerable motivational value in the teacher's promise at the beginning of the year that no tedious memorizations of rules or labeling of sentences will be assigned. Aural-oral teachers frequently make an implied compact with their students - work earnestly with the new method and we will not haul out the old parts of speech and grammar rules.

## DOING PATTERN PRACTICE

After exercises have been grouped, the teacher can begin a routine pattern practice session. The practice session should take approximately fifteen to twenty minutes at the beginning of each class period. (Since the original dialect was learned by repetition, the teacher must realize that an additional dialect will also require repetition.)

General directions to the class should be to clear their desk-tops completely, to remove chewing gum, and to give undivided attention to what they hear. The enforcement of these measures is recommended not for the sake of establishing an authoritarian atmosphere in the classroom, but as a means of minimizing distractions. It has been observed consistently that thumbing through books or doodling during pattern practice session necessarily dulls the student's "ear orientation" and in fact results in mumbled, half-hearted responses. A good class response in patterned drills is typically strong in volume and sharp in articulation.

In giving the model the teacher must pronounce each word clearly but in a normal conversational tone. In responding, students should do the same. There is a tendency for beginning aural-oral teachers to exaggerate lip movements and "over-pronounce" in an effort to make plain to students what the desired sounds should be. If the teacher's speech manner sounds affected, the students will either imitate or ignore him. For the positive carryover anticipated in the aural-oral program, a conversational tone and cadence

during pattern practice is needed.

At the beginning a shy or self-conscious student will not want to respond. The teacher should bring this student into the practices, perhaps by working with his row and making a comment such as "Now, I can't hear everyone in this row." In a very short time, even the most self-conscious student finds security in the relative anonymity of group response. However, the teacher has trained his ear to pick out individual voices within the group that might be giving inappropriate responses.

## A Sample Pattern Practice

A teacher who has chosen to work on common irregular past tense verbs would not begin by stating this as his explicit grammatical goal or by using any other terminology. He can give a few simple directions as suggested in the text.

Teacher: In this pattern, I'll give you a question You respond with a statement. For example, I'll say, "When did he eat it?" You'll say, "He ate it yesterday." I'll say, "When did he wear it?" You'll say, "He wore it yesterday." I'll say, "When did he say it?" You'll say, "He said it yesterday."

For any given exercise the teacher should give at least three examples of what he will say and what the students' responses should be. In a difficult or new exercise, it might

be necessary to repeat the same examples several times or give more than three examples.

At first the students may not know the standard English past tense forms. If the students fail to respond or give the non-standard response, the teacher states what the response should be, without censure.

| | |
|---|---|
| Teacher: | When did he begin it? |
| Some students: | He began it yesterday. |
| Other students: | He begun it yesterday. |
| Teacher: | He began it yesterday. |
| All students: | He began it yesterday. |
| Teacher: | Good |

It is not recommended that the teacher repeat correct responses after the students. Such reinforcement is valuable for foreign language students, but tedious and monotonous for native speakers.

After practicing the entire exercise, cueing the students as necessary, the teacher will do other drills dealing with irregular verbs in the aural-oral text, or he might repeat the entire drill, utilizing a variety of techniques as recommended in the section headed "Keeping the Practices Interesting."

Throughout the practice frequent moderate praise from the teacher is very important to aural-oral students. Encouraging comments such as "Good," "Well done," "Fine," etc., as rewards for appropriate responses serve to encourage the students. Positive reinforcement is not only a good

motivational strategy but also a means of building student self-confidence with language when little or none previously existed.

## A Sample Pronunciation Drill

If the teacher has observed in his diagnostic studies that the students are substituting a "d" sound for the voiced "th" sound, he could begin the period by a fast-paced pronunciation drill on words containing "th" sounds in initial and medial positions. The teacher might explain that some students frequently have difficulty making a "th" sound clearly. He would then say:

> To make a clear 'th' sound, place your tongue between your teeth. Now try the 'th' sound... All right, now we will do a list of words: the
> Students: the
> Teacher: this
> Students: this

The teacher would then continue through a list such as the following:

| Initial | Medial |
|---|---|
| the | mother |
| this | rather |
| there | whether |
| though | southern |
| that | brother |
| those | bother |

The teacher might go through such a list with the class several times during a week at different rates of speed, at first slowly so that the sound is correctly formed and then with increasing speed so that the process becomes automatic. Following the drill on isolated words, the students should have opportunity to use "th" words in sentence context such as:

1. The father and the mother took their children to the lake.

2. I'd rather live near my brother in a northern climate than bother with hot southern weather.

## Keeping the Practices Interesting

To prevent monotony in the pattern practice presentation, the teacher should be versatile in technique. The entire class should usually begin each exercise together. As previously stated, this gives confidence and security to those who need it. The teacher should work out a system of visual cues (hand signals) which tell a particular row, small group of students, individual, or the entire class to respond.

This implies that the teacher in leading pattern practices is highly mobile. He usually walks across the front of the room or between rows. This facilitates the hand cues that keep the students' attention directed towards the teacher and enables the teacher to listen more closely to individual student responses when the entire class is doing a pattern.

Students enjoy the competition of responding row against row, boys against girls, or one side of the class against the other. The method will help the teacher in individualizing instruction because he is able to gauge each student's progress without singling out individual shortcomings. If an individual speaking alone or as a part of a group gives an incorrect response, he or his group will be cued correctly by the teacher. As stated earlier, the teacher should not stress blame by saying that a response is incorrect. He can simply give the correct response for the student or group to repeat.

The teacher will wonder about how much time to spend on each usage. He should use the same exercises for several succeeding days until most students show some mastery of the skills being taught. It is often possible to increase the rate of speed on review drills (without distorting the conversational tone of the drills), giving students a sense of increased facility. Again, praise is in order when students show such progress.

Those who need additional practice should be given an opportunity to work with the teacher or with students in small groups in an area that might be designated as the class "language lab." If tape recorders are available, the students can use headsets and listen to the teacher-made tapes especially tailored for them until their performance is closer to that of the rest of the class.

Some teachers like to work on from one to three problems during a week, then give oral and written tests on Friday. In subsequent weeks, persistent problems can be

attacked again for the all-important reinforcement that is necessary for establishing new language habits. If a particular usage or pronunciation deviation proves especially difficult when introduced to the class the teacher should not assume a "you'll-get-this-or-else" stance. Rather, he should put it aside temporarily and plan a different, more thoughtful and varied attack on the problem at a later date.

## Getting Variety through Different Kinds of Exercises

In addition to varying the method of presentation, the teacher may choose from many types of drills in the aural-oral texts to keep the fifteen-minute pattern practice diversified and interesting. The full range of types of drills is too numerous to describe in detail here, but the teacher's attention is called to the following transformation and substitution drills, since these involve subtler and more interesting manipulations of language than the basic drills included earlier in this guide.

1. Transformation Drills. These drills are interesting because they involve simple syntactical manipulation as well as choice of the appropriate auxiliary verb. A few types of transformations are here illustrated in condensed form:

   (a) Negative-forming transformation

   Teacher: He lives in the city.

Class or student: He doesn't live in the city.

(b) Question-forming transformation

Teacher: He lives in the city.
Class or student: Does he live in the city?

(c) Wh question-forming transformation

Teacher: He lives in the city.
Class or student: Where does he live?

(d) Transformation involving an answer-presuming question

Teacher: He lives in the city.
Class or student: He lives in the city, doesn't he?

2. Substitution Drills. Substitutions are the most fascinating drills, but they are more difficult. One or more words or phrases are replaced (substituted) in one or more slots in the sentence. Although substitution drills can be done by students of varying ability levels, the teacher would do well to introduce them after the students have become familiar with other pattern practice techniques. Note that in substitutions the student must always call upon his intuitive understanding of syntax and often upon his drill-developed sense of the appropriate verb.

(a) Substitution in one slot of the sentence:

| | |
|---|---|
| Teacher: | I'm going to study tomorrow. |
| Class or student: | I'm going to study tomorrow. |
| Teacher: | he |
| Class or student: | He's going to study tomorrow. |
| Teacher: | we |
| Class or student: | We're going to study tomorrow. |
| Teacher: | Bill and Jane |
| Class or student: | Bill and Jane are going to study tomorrow. |

(b) Substitution in many sentence slots:

| | |
|---|---|
| Teacher: | Jane found a package Friday. |
| Class or student: | Jane found a package Friday. |
| Teacher: | last week |
| Class or student: | Jane found a package last week. |
| Teacher: | ten dollars |
| Class or student: | Jane found ten dollars last week. |
| Teacher: | my brother |
| Class or student: | My brother found ten dollars last week. |

3. Combination Drills. These drills are basically transformations that combine separate statements into single statements. They offer some flexibility to the respondent in how he wishes to phrase his answer, so they must be done with individual students.

This kind of drill is obviously related to the group activity of sentence expansion described later in this guide.

Teacher: The pen is on the desk.
I want it.
Class or student: I want the pen that is on the desk.
(another acceptable combination: I want the pen on the desk.)
Teacher: Janet lives in the city.
Tom lives in the city.
Class or student: Janet and Tom live in the city.

NOTE: APPENDIX A of this guide is a check list for thorough and effective daily pattern practice.

## INTEGRATING THE AURAL-CRAL METHOD INTO THE TOTAL ENGLISH PROGRAM

The daily pattern practices are basically a conditioning factor aimed at getting standard usage into the student's consciousness and onto his lips. However, the conditioning is useless unless the student comes to understand when he should use standard English and when he should use his native dialect. Confining dialect practice to one isolated patterned drill portion of the class period is self-limiting. Occasions for relevant, loosely structured speaking activities - especially role-playing- should be provided so that students gain a sense of the appropriate social situations in which standard English is used. In other words, the teacher must work to insure the movement of the second dialect from pattern practice to social situations in which standard English is required.

## ROLE PLAYING: A VITAL TECHNIQUE FOR CARRYOVER

In role playing the teacher or the students define a common social situation for a brief impromptu dramatization. A general approach is mapped out, then in the dramatization some members of the class assume the various roles, using a second dialect.

There are two valuable aspects to role playing. One value is in the insight and understanding gained by the student's

imaginative projection of himself into the new role. For example, a student playing the part of a policeman issuing a ticket for speeding to two teenagers might see speeding teenagers for the first time through the eyes of an adult. The specific language goal of role-playing is in the conscious effort made to assume the speaking characteristics of one who speaks a standard dialect.

It is of utmost importance that the teacher design a role-playing situation in which the students will be called upon to utilize standard English. Situations in which teenagers talk to teenagers as such or situations in which only the native dialect is used should be employed only to dramatize the difference between standard and non-standard, as in number 11 below. Suggested situations which have been used successfully are the following:

1. Students with parents seeking admission to school in an interview with counselor or principal;

2. Teenagers justifying their loud records to a complaining neighbor;

3. A customer returning damaged product to Customer Service for refund or exchange;

4. A student making an appointment with an employer's secretary for a job interview;

5. A job seeker applying for a position actually advertised in the newspaper;

6. A student applying for a part-time job as baby-sitter, supermarket bag-boy, stock clerk, etc.;

7. A student explaining consistent tardiness or absenteeism to the principal;

8. A teenager calling the fire department to report a fire and asking for help;[5]

9. A housewife making a bill adjustment with a department store credit manager;

10. A pedestrian giving directions to a tourist on how to reach a well-known landmark;

11. A teenager relating the story of his auto accident to his father, to his friend and later to his family lawyer.

12. A boy explaining to his date's angry father why he brought her home late.

13.-16. Additional teacher-suggested situations.

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5 A more realistic setting for telephone role-playing can be achieved by requesting real phones and related equipment from South Central Bell's offices where such equipment is lent to schools free of charge under the "teletrainer" program.

No role-playing situation is complete without a teacher-directed assessment. Such questions should be asked as "Did Mary talk the way a principal would?" "Did Tom use a vocabulary much like that of a business executive?" "How would you have changed the dialogue in the situation if you had been playing the role of the clerk?"

One of the anticipated difficulties in role-playing activities is that some students play it for laughs and encourage others to do so by their example. It is the teacher's responsibility in the beginning to set the proper tone for the activity, which might be described as a mood of purposeful play. Role-playing can succeed only in a warm, relaxed classroom atmosphere. However, the spontaneity and enthusiasm which are essential for successful role-playing must be properly channeled, so that the activity does not lapse into a raucous parody of good role-playing activities on one hand or become a bland re-run of old textbook units on social etiquette on the other.

## Choral Reading

Choral reading is a natural bridge between oral communications activities and the literature program. Although the term has unfortunate connotations -- the ghostly cadence of a Greek chorus, the lilt of elementary school children reciting "The Midnight Ride of Paul Revere" -- it can be a valuable tool both for increasing the student's understanding of dialect differences and deepening his appreciation of how rhythm functions in poetry.

Just as the aural-oral technique is an ear-oriented method of teaching usage as opposed to analytical methods, choral reading is an ear-oriented way of teaching rhythm in verse that can precede or at lower grade levels replace teaching of formal scanning of verse. Ballads are the most common starting point, but the high appeal of modern verse like the Gwendolyn Brooks and John Ciardi selections below should not be overlooked. Many different kinds of poetry can be studied as student interest is maintained and developed. The taping of individual and choral interpretations for later playback to other classes has proved to be an excellent motivational device in choral reading.

Some suggested ballads and poems for choral reading are these:

"Danny Deever" - Rudyard Kipling
"Cheers" - Eve Merriam
"Man in the Onion Patch" - John Ciardi
"We Real Cool" - Gwendolyn Brooks
"Get Up and Bar the Door" - anonymous
"These Bones Gonna Rise Again" - anonymous
"As Long as the Grass Shall Grow" - Peter La Farge
"Molly Means" - Margaret Walker
"Big Bad John" - Jimmy Dean
"Mr. Froggie Went A-Courting - anonymous
"The Pied Piper" - Malvina Reynolds
"Ballad of the Fox" - anonymous
"The Lady and the Bear" - Theodore Roethke
"Ground-Hog" - Traditional

Other speaking activities are the class and panel discussions which grow out of literature study or student-selected reading, discussions growing from student reaction to current events, and discussions of teenage problems. Student reactions to pictures from popular magazines, special graphics (see Resource Materials below, Reinhold Visuals), and films are also natural sources of lively and effective class discussion. With adequate teacher preparation, students might be led to give well-planned short talks on "how to do" or "how to make" something or "how something works." Preparation includes dividing the activity into a logical sequence and preparing or selecting necessary visual aids. Again, discussions should be taped frequently when a recorder is available so that language habits can be analyzed in playbacks on the following day.

## Selected Resource Materials

Dunning, Stephen. Reflections on a Gift of Watermelon Pickle (Scott, Foresman, Glenview, Ill., 1966) $2.96.

Smiley Majorie, et al, ed. Stories in Song and Verse. (Macmillan Gateway English, New York, 1966) $ .99.

Smiley, Majorie, et. al, ed. Creatures in Verse. (Macmillan Gateway English, New York, 1967) $1.02.

Summerfield, Geoffrey. Voices, I-V. (Rand McNally, Chicago, 1969) $1.28 per vol.

## Visuals

Lidstone, John et al. Reinhold Visuals (Portfolio 2, Mass.); Reinhold Book Corporation, New York, n. d. $22.50

## LITERATURE AND THE AURAL-ORAL METHOD

Carrying the effects of the aural-oral technique into the study of literature does not entail a drastic revision of a good literature program. In such a program, the teacher selects materials from the text or from other appropriate sources that are most likely to capture and maintain the interest of the students. He organizes the materials into some meaningful pattern or sequence and conducts lively class discussions based on the students' literary and personal experiences.

As stated earlier, in discussions students should be encouraged to employ the standard English usages developed in the pattern practices; but this does not mean that the discussions should take on an overly formalized air or that students should be stopped in the course of an exchange for correction of non-standard usages. This would be destructive of the underlying sense of play that must permeate any good discussion and harmful to the momentum of the students' exchange of ideas.

Rather, the teacher should make a mental note of the non-standard usages that occur during the discussion. The teacher can plan to gear future pattern practices to those deviations that occur persistently. As in the case of other discussions, literature-centered discussions can be taped frequently and played back the following day for student self-analysis of deviations from standard usage.

The language consciousness which the aural-oral program emphasizes can be used by the teacher to enrich the study of literature. For instance, the significance of dialect as a means of revealing character can be developed. Children become aware that how a person speaks is almost as important as what he speaks. Dialect selections are also interesting and entertaining reading. If given a sensitive interpretation by either teacher or students, selections with dialect can develop broader attitudes toward an appreciation for the beauty of the various dialects. Recordings of poems, short stories, and dramatic readings in Scottish, British, and regional American dialects can be utilized. Students might enjoy imitating any of these dialects and doing their own taped readings. Dialects of all kinds in popular music can be heard and discussed. Listening carefully to imitate anothers' mode of speech is very good ear training which can contribute to an awareness of one's own way of speaking.

In addition to the choral readings suggested earlier, oral reading of short contemporary plays can be a good change of pace in literature instruction and speech practice. Preassignment and discussion of the roles in the play help to maintain student interest and assure more fluent and perceptive interpretation. Conscious effort should be made by the students to modify their speech to suit the cadence, pronunciation, and inflection of the character being portrayed. For instance, if a student is reading the part of an important public official or an aged country woman, he should be encouraged to think and talk about the unique speech style involved in the characterization.

Finally, the use of role-playing in the study of non-dramatic literature should not be overlooked. Students often enjoy stepping into a literary setting and taking the part of a character of particular interest to them in a short story, narrative poem, or novel. Imitation of the dialect of the far West, Kentucky hills, or some other locale can increase linguistic flexibility and broaden appreciation for the vigor and beauty of the various non-standard dialects.

## COMPOSITION AND THE AURAL-ORAL METHOD

Since the student's written language is necessarily dependent on his ability to listen and speak, the aural-oral technique lays the groundwork for more effective writing, especially elements of writing like sentence variety and to some extent punctuation, without becoming the dominant aspect of the writing program.

The overall writing program for aural-oral students should be aimed at developing the conviction that written expression can be enjoyable and is often important. A rule-centered approach in the teaching of writing, as in speaking, presupposes an ability to manipulate ideas at a high level of abstraction and to translate these abstractions into practice while in the act of writing.

### Loosely Structured Writing Assignments

To build the student's self-confidence and his desire to write, the teacher should begin with loosely structured writing assignments in which the flow of the student's ideas is not threatened by the red pencil or sidetracked by an excessive concern for mechanics. Two types of assignments that have successfully made reluctant writers more productive are the student journal (popularized by Fader and Shnevitz in Hooked on Books) and assignments involving reality tests. Samples of writing from student journals are included in APPENDIX B of

this guide, and further information about how to initiate such journals is available through the English Supervisor and Consultants. Reality test assignments cast the writer as an instructor as he writes down directions which another student or students must follow, thus providing (a) a reality check of the writer's thoroughness, accuracy, and sense of sequence and (b) a test of the listening skills of the student who is following the directions. APPENDIX C includes suggestions for reality test assignments.

## Skill Assignments

Writing skills (exclusive of mechanics and spelling) can be approached through exercises that enable the student to generate a variety of written sentences which, in harmony with the aural-oral method, draw upon and develop the student's innate ability to hear language patterns rather than his ability to analyze language principles.

Teachers can directly involve students in (1) sentence expansion, (2) sentence shuffling, and (3) sentence substitution. In each of these, grammatical terminology can be minimized or omitted although terminology is employed in the samples below as a shorthand for outlining the techniques for the teacher in this guide.

(1) Sentence Expansion

The teacher begins by writing a verb and a noun of

his own selection on the board, or he might ask the students for the name of a "thing" and "what it is doing" or "what it did" to get the exercise started.

EXAMPLE: boy ran

The teacher then asks the class to describe the boy further, elicting such responses as "tall," "fat," "happy," etc., the most descriptive of which can be used as the next step to be added in the expansion.

boy ran

The short, fat boy ran.

The teacher can further expand the subject by asking such questions as "Where was the boy?" or "How was he dressed?" The latter question might elicit a response like "in blue jeans and a tee-shirt," resulting in the following expansion:

boy ran

The short, fat boy ran.

The short, fat boy in blue jeans and a tee-shirt ran.

The teacher might ask "Where did he run to?" The students might volunteer an answer like "to the movie," and the teacher continues to build the expansion-pyramid by adding the new element to the

elements already developed. (Obviously, much blackboard space is necessary.)

> The short, fat boy in blue jeans and a tee-shirt ran to the movie.

Next the teacher can ask, "Why did he run?" or "When did he run?" The latter question could result in a prepositional phrase like "in the evening," an adverb "yesterday," or an adverbial clause like "whenever he was late." The former question would probably result in a full-blown clause like "because his brother was chasing him."[6]

After two or three teacher-directed sentence expansion exercises, the teacher can ask the students to write an expansion individually. The verb-noun combination assigned should not normally include proper nouns, which offer limited possibilities for modification. Both verbs and nouns should be familiar words, not new nor unfamiliar vocabulary items. When the students later read their original sentences aloud, they are amazed by the wide variety of ideas and structures developed from the same two words.

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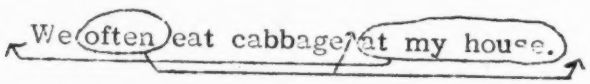
[6] There is a limit, of course, to how long an expansion the teacher should profitably develop. Supersentences are fun to construct, but they sound stilted and defeat the ultimate purpose of developing the student's feeling for a natural prose style in English.

(2) Sentence Shuffling

Another game-like approach to the study of sentence structure and sentence variety is sentence shuffling. The teacher writes on the board a previously thought-out sentence which contains several movable elements (certain adverbs, prepositional phrases, appositives, adverb clauses, etc.)

EXAMPLE: We often eat cabbage at my house.

The teacher asks if anyone sees any word or group of words that can be put in a different place in the sentence without changing its meaning or making it sound odd. If the students do not see a movable element the teacher can circle one and ask "Where else could this be placed?" An arrow should then be drawn from the circled element to its new position suggested by the student, and the newly arranged sentence should be put to the "ear test"; i.e., read aloud. The final graphic result might look like this:




Larger sentences with more complex structures can be utilized as the students become familiar with the game.

EXAMPLE: An old dog, Red Rover, was sitting quietly in the corner while two girls set plates on the dining room table.

Note that this sentence demonstrates that elements cannot be moved capriciously. A careless shuffle of the final prepositional phrase would fail the "ear test."

. . . while two girls set plates
on the dining room table.

With students at the junior high level, sentence shuffle can be played with large teacher-made cards that contain words or groups of words in a sentence. Students then stand up with the cards while their classmates tell them where to move for a workable sentence shuffle. As always the "ear test" validates or invalidates the shuffle. (See illustration on page 47).

(3) Sentence Substitution

The goal of sentence substitution is to develop the student's awareness of the many options available to him in constructing a sentence. It is advisable that the teacher follow a multiple sample approach in teaching sentence substitution, similar to the technique used in oral pattern practices. For example, in getting the students to vary their technique of noun modification, the teacher should provide several examples like those below.

Every Saturday
a minister
Mr. Mitch
travels
to Kaura
by bus

Teacher samples:

The man with brown eyes was identified as the robber.
The man who had brown eyes was identified as the robber.
The brown-eyed man was identified as the robber.
The building with a golden dome burned down.
The building that had a golden dome burned down.
The golden-domed building burned down.

Student assignments:

| | | |
|---|---|---|
| shoes | high heels | cost more |
| animal | long tail | is dangerous |

Note that all modifiers will not convert to the adjective-noun pattern. The man with the brown dog, for example, will not convert to "the brown-dogged man."

Sentence substitution can be played with other syntactic alternative structures, such as infinitive/gerund option in the direct object position.

Teacher samples:

I like to walk in the rain.
I like walking in the rain.

My sister loves to shop downtown.
My sister loves shopping downtown.

Student assignments:

I like to watch a good newscast.
The old gardener preferred to work alone.

The students can also offer evaluative comment on the substitutions, telling which alternative is most effective or most appropriate for use in a particular context.

## Formal Writing

Each teacher should judge his students' readiness for writing of a formalized nature, in which the above skills might indirectly come to play. A high degree of interrelatedness should be the goal. Vocationally-oriented assignments such as letters of application and resumes of job experience, can parallel the mock job interviews recommended earlier. Literature-oriented assignments can include imaginary letters from one character to another, original endings for a story read in class, recasting of a character from a story into a different environment or era and similar assignments.

It is recommended, however, that full-length essays and other conventional formal assignments that implicitly treat

the high schooler as a miniature graduate student be avoided. The student who has nothing to say about Hawthorne's symbolism often has much to say about his life, his environment, or his personal reaction to a story by Ray Bradubury or a poem by Langston Hughes and he might be motivated to write fluently about these things.

## MECHANICS AND SPELLING

The composition program should be the basis for an oral approach to the study of mechanics. That is, the students' writings should be used diagnostically to determine which aspects of mechanics should be stressed. An all-out attack on mechanics at any grade level is wasteful at best, since the student's needs are seldom congruent to the sequence and structure of mechanics instruction as presented in a text. Selectivity is the first principle, and the basis of selectivity in teaching mechanics is the major punctuation and capitalization problems revealed by the students in their own writing.

An aural-oral approach can be used in teaching the most fundamental conventions of punctuation. The relation of punctuation to sound is imperfect, but the student's ear is keen enough to discern that a vocal "full stop" indicates a period and that a question is sometimes signalled by a rising vocal inflection. He can be taught to "hear" how his run-on sentences beg for a full stop and how a fragment truncates his ideas.

The teacher should analyze the student's papers on short writing assignments, note the most frequent errors, and prepare original exercises of one or more paragraphs in which the common mechanics errors are included. He can write the paragraph on the board or flash it on the wall through an overhead or opaque projector; then, after reminding the students of the appropriate sound-punctuation relationship, he can read the model aloud, obeying the false punctuation signals built

into the exercise.

For example, paragraphs like the following might be constructed to give the students a chance to discover through an aural-oral method the nature of a sentence fragment and a run-on and to discover through visual means the errors in spelling.

How to Find a Telephone Number with out a Book

To get a telephone number with out a book. You frist have to call Information or directory assistence. To do this you have to dial 114 then a lady will anser an you give her the name of the person you want to call and she will look it up for you and give it to you. You should rite it down if you have a pencil. So you will have it the next time you need it.

Students will often notice the minor spelling errors built into the exercise and ask the teacher to correct them. If the teacher wishes to isolate particular punctuation errors without bringing in spelling at the same time, he can do so However, the teaching of spelling from the contexts of student compositions and literary selections read by the students is strongly recommended as the more integrated approach.

Study of individual spelling items from these sources can lead to generalizations about spelling. For

example, "anser" and "rite" in the above paragraph can be used to introduce the idea of silent letters; "with out" can exemplify compound words. The spelling textbook will then provide more examples of these concepts for further reinforcement.

After several sample paragraphs embodying the same kinds of errors have been discussed, the students are ready to read their own papers aloud in individual conferences with the teacher. Students should also be encouraged to volunteer frequently to correct the mechanics in their own papers while reading aloud to the class. (It is important to remember that "free" writing experiences like the journal should never be used for teaching skills in mechanics, since such writing has as its purpose the development of fluency and directness of expression, not the development of skills.)

Fortunately, certain simple rules for punctuation do not depend upon heady grammatical concepts. It is possible, then, to teach the common rules for words in a series, direct addresses, and introductory "yes" and "no" to average and below average students. These conventions are also marked by relatively strong and stable inflectional signals, and they can sharpen the student's ability to detect vocal clues for comma usage.

## TESTING AND GRADING

Tests on aural-oral pattern practices should be given regularly. As already stated, abstract grammatical terms are avoided in the aural-oral class, and in the testing program the teacher must be careful not to include terms and concepts from the instructional program of previous years. When some degree of mastery of a pattern is evidenced, the students are ready to be tested.

While individual oral tests of the student's ability to respond to pattern-cues are desirable, it is also possible to give written tests of two kinds: (1) those in which the teacher gives oral clues, just as in regular pattern practice, then allows time for the student to write down the response; and (2) dittoed or mimeographed tests, in which the student performs a variety of exercises based on pattern practices. In the former method it is important to remember that the writing of a pattern-practice response requires a more complicated set of skills than does oral response to teacher cues. Therefore, the student should not be handicapped in testing by his lack of spelling skills. Difficult words that have not been specifically studied in class may be listed on the board. Naturally, with both methods the teacher must also avoid testing a usage which the students have not practiced.

The sample test below, a composite of several tests devised by teachers in the aural-oral program, offers a number of ideas for written testing based on aural-oral study.

I. FILL THE BLANKS:

THINGS JOHN DID

(write) 1. John _____ a letter yesterday.
(read) 2. He _____ an exciting story yesterday afternoon.
(sweep) 3. He _____ the sidewalk yesterday morning.
(draw) 4. He _____ a map last night.
(borrow) 5. He _____ a book from the library day before yesterday.
(go) 6. He _____ to the movies last Saturday.
(come) 7. He _____ to school early last week.
(drive) 8. He _____ to the airport yesterday afternoon.
(see) 9. He _____ his favorite actor on television last Monday.
(study) 10. He _____ his lessons last night.

THINGS SOME STUDENTS DID AT A PARTY LAST WEEK

(wear) 1. They _____ their new clothes.
(eat) 2. They _____ sandwiches and cookies.
(drink) 3. They _____ cokes and milk.
(play) 4. They _____ many games.
(dance) 5. They _____ until midnight.
(sing) 6. They _____ songs.

(tell) 7. They _____ stories.
(go) 8. They _____ home at 11:00 o'clock.

Note that the above section does not appear to be different at first gance from a standard textbook exercise. However, there are two important differences: the student consults his ear not a set of memorized rules, in answering the items; and the directions are not stated in terms of grammatical concepts. The student's guidelines for tense formation are built into the past-tenseness of the headings ("Things John Did," "Things Some Students Did at a Party Last Week") and cue elements within the sentences ("yesterday," "last night" and "early last week").

II. REWRITE THE FOLLOWING SENTENCES. CHANGE THEM TO NEGATIVE. USE CONTRACTIONS.

EXAMPLE: The children want new toys.

The children don't want new toys.

1. Helen and Peter like hot milk.
2. William likes cold coffee.
3. Peter was reading a book last night.
4. The children were playing this morning.
5. We are sleepy now.
6. The girls are wearing white blouses today.
7. Louisa is writing a long letter.

8. The boys played ball yesterday afternoon.
9. I brought flowers yesterday.
10. I am tired now.

This is a negative-forming transformation exercise that tests agreement of regular and irregular verbs with noun and pronoun subjects. Note that the instructions, as in the entire test, are extremely simple and unambigous. Simple terminology ("negative," "contractions") is employed, but technical grammatical concepts like those in the first sentence of this paragraph are avoided.

III. THE PARAGRAPH BELOW TELLS ABOUT WHAT SOME STUDENTS DO IN THE AFTERNOON. REWRITE THE PARAGRAPH SO THAT IT TELLS ABOUT THE STUDENTS AS IF THEY HAD DONE ALL OF THESE THINGS LAST WEEK, OR LAST YEAR, OR AT SOME OTHER TIME IN THE PAST.

UNDERLINE THE WORDS YOU CHANGE.

EXAMPLE (first sentence):

In the afternoon the students meet at the bus stop.

In the afternoon the students meet at the bus stop. They go home and change their clothes. Several of them meet at the sweet shop, where they sit at the

tables in groups of four. Some of them buy soft drinks and potato chips while others put money in the juke box and play their favorite records. They dance and talk together until eight thirty, then say goodby and go home. Most of them do their homework, watch television for a while, then get in bed by ten-thirty.

This is a test of the past tense that utilizes a narrative paragraph rather than a sentence list. The teacher who framed this test had done pattern practices involving all of the irregular verbs in the paragraph.

IV. CIRCLE THE UNDERLINED WORD THAT DOES NOT RHYME WITH THE OTHER TWO UNDERLINED WORDS IN EACH SET OF SENTENCES.

EXAMPLE: Where did he sit?
The dog bit the mailman.
Did you get your money back?

He saw her at the movies.
They went for a walk.
Were you sick yesterday?

When the water boils turn off the fire.
The girls at the school wear uniforms.
Her hair curls easily.

He paid ten dollars for that watch.
Edward played guitar with the band.
There was a large scratch on the red car.

This simple sound discrimination exercise deals with some common non-standard pronunciation problems in our community. Such items must be carefully constructed, but they do provide a means of evaluating aural skills on a written test.

V. WRITE QUESTIONS ABOUT THE FOLLOWING ANSWERS

EXAMPLE: ABOUT YOUR COUSIN

She lives on Barlow Street

Where does she live?

A. ABOUT YOUR BOSS

1. Yes, he's working.
2. He visits our room every day.
3. Yes, he did.
4. He wore a white shirt yesterday.
5. No, he doesn't.

B. ABOUT MR. SMITH WHO WORKS IN A FACTORY

1. In a factory.

2. He's going to buy a house.
3. Next year.
4. No, he didn't.
5. Yes, he does.

C. ABOUT PLAYING BASEBALL

1. Yes, they do.
2. No, they don't.
3. Yes, they are.
4. No, they aren't.
5. Yes, they did.

It is important to observe that this section is more open-ended, leaving room for varied, individualized responses. For example, a student might validly respond to item A1 with "Is he working?", "Is the boss working?", or a similar question. In B4 the responses can vary even more, from straight questions like "Did he get a raise?" to facetious responses like "Did he bring the boss a apple?" The important thing is that the student should apply his aural-oral mastery to the use of appropriate verb form in framing his question. For example, he could not validly ask "Was the boss working?" for item A1, or "When did he visit our room?" for A 2.

VI. EXPAND THE WORDS BELOW INTO AN INTERESTING SENTENCE.

EXAMPLE: plane landed

The new jet plane landed at New Orleans Airport yesterday afternoon.

1. car crashed
2. teacher looked
3. soldier jumped

Again, the test grows more open-ended and presents a compositional challenge that the student should be able to meet if he has been working extensively with sentence expansion.

VI. THERE ARE SEVERAL PARTS OF THE SENTENCE BELOW THAT CAN BE SHUFFLED INTO OTHER POSITIONS IN THE SENTENCE. REWRITE THE SENTENCE IN TWO DIFFERENT WAYS BY SHUFFLING VARIOUS PARTS TO OTHER POSITIONS. NO WORDS CAN BE ADDED OR LEFT OUT.

In the morning before going to work Mr. Ellis eats a big breakfast if he doesn't oversleep.

Many syntactical combinations are possible here, and students who have grown accustomed to thinking in syntactical units through sentence shuffle games

and exercises should be able to find at least two.

Of course, not all of these items need to be used in every test. The teacher should test when a logical, convenient point arises for evaluation of a particular set of skills. Other forms of testing might be devised, although the teacher should always consider his testing program as experimental and should avoid getting on a single track in testing. A limited, one-dimensional testing program would result in neglect of the wider range of oral and written skills that the aural-oral program aims to develop.

## CONCLUSION

The fundamental purpose of the aural-oral program is to teach students who speak non-standard dialects the why, how, and when of using a second dialect. To accomplish such a task requires a great deal of patience, ingenuity, energy, and hard work on the teacher's part. He must realize that the student will not master a new set of language habits in a few weeks or months, but rather by a continuing program of experiences with spoken English, reinforced constantly through a variety of techniques.

In addition to providing basic communication skills that are so important for social and occupational success, improving each child's self-concept is an important part of the aural-oral program. Unless a student feels that he is a worthwhile human being with feelings and ideas that are of interest to others, a person capable of improving himself and pursuing his goals, there is little chance that he will play the game of education. The aural-oral program, like any educational enterprise, must be carried out with compassion, diligence, and concern for the development of the individual student.

## APPENDIX A

### Check List for Daily Pattern Practice

| | | |
|---|---|---|
| 1. | Pattern practices were no more than fifteen or twenty minutes in length. | |
| 2. | Responses to pattern practices were by the class as a whole, by small groups, and by individuals according to teacher's hand cues. | |
| 3. | More than one type of drill was used in presenting pattern practices. | |
| 4. | Teacher was mobile, walking around the room to "tune in" the individual student responses during class pattern practice. | |
| 5. | Patterns and responses were spoken in conversational tones. | |
| 6. | Discussions of grammatical concepts and use of abstract terminology were avoided. | |
| 7. | Correct responses, individual and group, were frequently praised. | |
| 8. | Patterns selected reflected earlier diagnosis of actual student problems. | |

| | | |
|---|---|---|
| 9. | Patterns selected focused on usages that are strong social markers. | |
| 10. | Patterns selected were part of teacher-made sequence which allows for future reinforcement. | |

## APPENDIX B

### Sample Journal Entries

A journal is a special notebook of completely free writing kept by every student. It is an attempt to get the student to write about his moods, interests, problems, or whatever is on his mind at the time he picks up a pencil. The journals are read by the teacher but never "corrected" or graded down as long as the student meets the deadline for handing in his entry. The single stipulation is that the student write at least three pages of <u>something</u> - whether it be original work or material copied verbatim from another source - on or by a given day each week. Some teachers allow class time for journal writing, while others ask that the writing be done outside of class. Some report success with twice-weekly journal assignments.

In the beginning, reluctant writers will often find the permissiveness of the assignment to be a "snap" and will copy from the daily paper or a magazine. Some will try to shock the teacher with a seamy narrative or profanities, but both of these strategies lose their glitter when the teacher

accepts the materials without comment. The sheer dullness of copywork and the failure of the shock technique to rattle the teacher typically bring the student to write meaningfully in his journal.

Some teachers suggest topics for writing at the request of earnest students who are willing to write in their journals but are at loss for ideas, but topics are never "assigned" in journal writing. If the teacher offers suggestions for topics they are always broad and open-ended, such as "I like . . . ," "I dislike . . . ," and "The most beautiful thing I ever saw was . . ."

Many of the samples below are from the middle of journal notebooks by reluctant writers who started out with dumb copywork entries. The selections, by no means untypical, demonstrate how honest and moving student writing can be when students are deeply involved with their subject. The student's ambivalent emotions tend to surface in the journal with a clarity and power that is not common in highly structured writing assignments. Typical teacher comments are written in the margins.

1.

My Mom and Dad are two of the most happiest ✓ people in the world. They are also wonderful parents who have raised all there children in the same way. I love both of them.

Sometimes they seem mean but I guest its because I feel that way when I have done something I've done. Today

while I was on the phone talking to Pam I made a mistake and knock her what not off the shelf. My disguisting dad said what did you break he could wait, he came running in the hall to see then he said you just had to break something huh.

After that he hurried into their room and told my mom, he makes me so sick at times.

He told his verson but naturally it wasn't true. I hurried up and tape her thing together. I love my Dad and Mom very much. Mom sometimes say dad is spoiling me, But if you ask me they both are. Sometimes dad works on my nerved and give me a fit. Then on the other hand I work on his.

Sometimes I make him so mad until he gives me anything I want. You see I can't do that with mom because I'll have a blistered backside. One time I mad dad so mad until he went out and bought me a stero just to leave him alone.

I don't want them to get the impression that I only love them for what they can give me because that isn't true I love them for just what they are. My mom and Dad are the best mom and Dad in the whole wide world.

The most beautiful thing I ever saw was a big red to the rind big jumbo piece of watermelon.

Sometimes my mom and dad would tell me Nat that's my nickname would say girl your going to turn into a watermelon I say at least I would be red a juicey and besides people would just love me. I'd really like that.

A watermelon to me a refreshing fruit it makes me feel good. In the summer my dad would bring alleast 4 watermelons home in a week oh boy I would sure eat them fast.

At one time when he would bring them home some of them wasn't sweet but ate them any way because I thought it was sweet of my dad to buy them for me.

I love other fruit but I guess but watermelon to me is the best fruit in the world. I remember one or more times when I ate watermelon for Breakfast Lunch, Snack Time, and Super boy oh boy my mother got so made because she's one of those mothers who believe that you should have three nutrious meals aday.

But to me watermelon is nutrious, I really love it. Everyone in my family loves watermelon. It is so beautiful. I guess the reason I am so fat is because I love food.

3.

I Am Afraid of the Word Death and Darkness

Why?

It all started when I was about 6. My nieces and nephew who were older than me started telling me about, monsters ghost bugger man. I would be afraid of the dark antisipating on I might see one of those ghouls in the dark. My Mom and Dad never did like to whip me so they would sometimes lock me in the dark bathroom. I guest they didn't know I would be extremley afraid in there, otherwise they wouldn't have never put me in there. When they would take me to church with them on Sunday night's the Pastors main subject the one he would stress the most was God, etrenal light for those you are Christians after DEATH!" Death that word makes me so afraid when I hear someone using it, it makes me think of a cold, damp, grave of some one who is going to die, or dead already. Many, many nights I would lay down in bed an think how would it feel when my mother and father were dead, sometimes I'd turn over with and eyeful oftears. My mind would go blank and I would fall off to sleep, but on the other hand some how in my sleep I could feel that word DEATH fighting all it was worth to reach the part of my brain that would bring it out to make me think about it again. Then when I was about 8 I went to Uncle Herbert's furneal, that did it, all I wanted to do was to RUN! as fast out of that place. There he was laying in that oblong box, looking so,

sad, my mother and father quietly brought me up to the casket to view the body, I felt weak or faint at first, then I got ice cold, in my mind all I was saying to myself was Lord, let me out away from here.

Finally the preacher arrived he gave the eugoly of my Uncles life, the mason were standing on each side of the casket with the tradional spears cross over the casket. As the choir began to sing Nearer the Cross My God to the, I Began to get colder, colder, and colder.

That wasn't the bad part. Lord have mercy, when those people expecially my aunts start crying, skeaming, and holloying, I felt numb, the I wanted to run away or die.

Death to me is like the darkness in the silence of the night, a lonly ghosht searching for his soul. Well written!

Sometimes my mother would talk about the dead, she would said the dead can't do you no harm just look out for the living, I am not worryed about the living she said they the dead can't do you know harm, Oh yes they show can scare you to death.

I tell you I am afraid of the most simplest things, Death, Death, makes me scream and feel very afraid.

Something that I can't understand is about teenage girls of today. What I can't understand is why in the world are they having so many babies. Don't they know that this is ruining their lives. I'm a teenager and I like to have fun and I realize that they want to have fun too. But they can have fun without having sex. Some boys will say if you love me prove it. But having relations with him that don't mean you love him. You could hate the ground he walks on and any girl who does this is a fool! That is too foolish. For one thing it's a waste of time. You don't get anything out of it and it's too dangerous. Then if the girl is unlucky there goes her life down the drain. Then another mistake that they make she keep the child. Why should she keep the child, a child who's really not wanted when she can start all over again.

I am so glad that I know what can happen to girls who are foolish for just a few minutes can destroy their lives forever. There are too many girls who have made this mistake and they have warned other girls not to make the mistake they have but still in all they do it. Why?? Can anyone answer?? No, I don't think so. Sure they like to have fun, so do I. But you can have fun just by being a teenager not a woman. Because a woman have children not girls. Maybe some of them will learn in time enough to save themselves. Because I think life is too wonderful to mess up and there are so many things

You've given a lot of thought to this well done!

for young people. Once you have a child you are no longer considered as a part of the soul generation but of the lost generation.

* * * * * *

5.

The most beautiful thing I have ever seen is ✓ this dress my mother bought me for Christmas last year. It's hot pink with gold buttons down the front about half way. It has a button down collar with gold buttons. It's straight not to tight not to big but just right.

There's another dress that I really like. It's a green suit with a short sleeve knit shell to go with it. The shell has puple and green flowers. The jacket is also green with the same kind of triming as the shell has. The skirt is green with big pleats its also beautiful.

There's some in our house that's really beautiful and that our living room. It's very large. Our sofa and chair is red. It is covered with green covers. We have French provenial furniture also. The coffee table and the two lamp tables. We have a hi fi. We also have a book case for the encyopedia and other interesting books. We have red lamps with white shades. The floors are brown hard wood floor. My father painted them over again. The walls right now are white.

Last night I mean yesterday I wasn't in school. Because of the rain. My mother said she would perfer us three girls to stay home because we had so far to go to school.

In stead of not going to school, all of us three girls mop and waxed the house for her. She was tired we she came home. She says she thought she was going to have to clean house but when she saw it all cleaned up she was suprized.

When she got home she ate supper, read the paper, and took her bath. Thereafter she watched T-V and fell asleep. I had to turn it off for her.

My mother is realy wonderful. My mother is the kind of person who wants to do for her children before she thinks of anyone else or her own self. My mother is so good. She works so hard. I love my mother very much and my sisters do also. I hope she lives to see how my family will turn out. Although I am not aiming to get married yet. I would like to finish school frist.

Good — you really paint a picture here.

## APPENDIX C

### Reality Test Assignments

Reality testing can be used in developing listening skills, powers of observation and ability to do simple writing of two kinds - process analysis and description.

### Listening Skills: the "Draw It" Game

To developing listening skills, the teacher reads a description of an imaginary animal, building, object, etc. (sample below 7) while the students make a sketch of the thing described. Students then compare sketches in a teacher-led discussion to see how closely their drawings follow the description. Of course, the description as read will allow for considerable variations in the drawings; but if a student did not follow some detail of the description adequately, his peers should refer back to the appropriate phrase which the sketch distorts.

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7 Adapted from Business Speech with the permission of Adult Education Center, St. Mary's Dominican College.

Example 1

Teacher's Instructions to Students:

I will read a description twice. Listen carefully. On a sheet of paper try to draw what you hear described. Listen carefully and follow the directions as carefully as you can.
Ready? Listen only the first time.

The body is round and very fat, with a humped back. The legs are short, thin and hairy, armed with strong sharp claws. The head is set on a short thick neck, and at the end of the small nose there are several long whiskers. The ears are long, extending upward above a long, skinny head. The mouth is small and round, the lips thin and dark. The broad flat tail droops to the ground.

Now listen again and this time try to draw what you hear being described. (Re-read the description - slowly, but without waiting for great length of time between sentences)

Class members are given a few minutes to complete their drawings. Various students are asked to show their drawings. The teacher selects several that are different, then leads a discussion of the accuracy (and the imaginativeness)

of the students' interpretations.

Example 2 (Instructions are identical to those in Example 1)

> Facing the building from the front, you can see that it is square shaped and three-stories high. The two upper stories each have three windows across the front, while the bottom floor has two windows, one on each side of a large double door. A brick chimney can be seen coming from the right side of the roof, and an American flag juts out from a left side window on the second floor. On the right side of the building there is a car port and the top of this car port has a fence around it so that people on the second floor can walk on it and use it as an observation deck.

The students can write their own descriptions of things, thereby testing both their ability to write clear descriptive prose and their audience's ability to listen carefully.

## Writing and Listening Skills: Process Analysis ("How to...")

In "how to..." assignments, the student writes instructions about how to carry out some simple process in

a step-by-step manner. In some cases the reality test will require special props ; in others, no special materials are needed; and in still others the action described might be pantomimed by the listener-actor. In all cases, the student carrying out the action described must be cautioned to follow the instructions literally and not fill in the gaps that might be left in the instructions. Only in this way can the writer's thoroughness, accuracy, and sequence - the three essential elements in the "how to ..." assignment - be tested. Besides offering the students an interesting approach to writing that involves logical thinking and carries over into mirth, the "how to ..." assignment contains all of the fundamental elements of good technical writing.

Sample writing assignments are suggested below.

1. how to make a hot dog
2. how to back a car out of a driveway
3. how to draw a triangle
4. how to fry an egg
5. how to get from the English classroom to the office
6. how to sew on a button
7. how to play jacks
8. how to make a hook shot (basketball)
9. how to iron a pillow case
10. how to call long distance (from a phone booth)
11. how to mix Kool-Aid

12.- 16. Additional teacher-made assignments

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